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A PERSPECTIVE ON ARCHETYPES AND THE JAPANESE CONSCIOUSNESS

THE ELDER, YOUTH, MALE, AND FEMALE ARCHETYPES

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The "ego" that was established in the modern era in Europe has furthered the development of science and technology and has aimed for a role as leader in today's world. The Jungian analyst Erich Neumann believes that the modern ego has a unique existence within the world, and that the formation process of this ego is symbolically represented in fairy tales in which a male hero slays a monster and marries the woman who was taken captive. He considers the monster to be an archetypal image of the great mother, and points out the highly symbolic meaning of the union with the woman (in other words marriage between man and woman) that occurs after the symbolic matricide.

In contrast to this, there is also a world view that gives importance to the wisdom of the elderly rather than the powerful male image. The East, for the most part, embraces this kind of thinking, but the image of the youth also becomes important to compensate this elder. (Here the prime of life is omitted). Likewise, it is not woman as a mate, but a mother image embracing everything which becomes important. While maintaining East Asian traditions Japan has been influenced by European and American culture. Although there are advantages to this, turmoil cannot be avoided. That is reflected in the difficulties in present-day Japanese family relationships and expressed in the violent acts of sons toward their mothers.

In this essay the images of the elder and youth seen in Zen Oxherding Pictures are examined and compared with the man and woman in Western alchemical pictures, and the mode of consciousness in the West and East as well as related issues are discussed. The modern Western ego is powerful, and in that respect is unrivaled, but it also has a side which is isolated from and suppresses the other. In this regard, by considering the consciousness symbolized in the image of youth, woman, and elder, and by clarifying the various mutual relationships, I think it may be possible to discover a fruitful way of life.

Key words: ELDER-YOUTH AXIS, MAN-WOMAN AXIS, OEDIPUS COMPLEX, AJATASATRU COMPLEX, ZEN OXHERDING PICTURES, EGO, PROCESS OF FORMATION OF EGO, JAPANESE EGO.

1. The Current Status of the Elder, Youth, Man, and Woman¹

The issue of the elder, youth, man, and woman is an old yet new one which has been a central issue of every era and society. Each society or culture may be regarded as placing emphasis on age and gender, and specific cultures have revered the elderly, the young, man or woman. In cultures honoring the elderly, the young prefer to appear as old as possible and clothing is made according to that preference; whereas in cultures emphasizing youth, the elderly strive in various ways to appear young. In fact, when modern Japan is viewed from a culture that values the elderly, such phenomena as people in their forties trying to maintain the youth of their thirties or

men in their seventies boasting of being at the peak of physical prowess would perhaps appear extremely ludicrous and unbecoming.

I would like here to take a brief look at the current status of age and gender in Japan by presenting a generally known case, adding comments based on my experiences as a psychotherapist. In this tragic case, popularly known as the "Kaisei High School Student Murder," an only son of high-school age who commits "domestic violence"² is slain by his father, the parents later fail at a double suicide attempt, and the mother commits suicide while the matter is pending in court. The following is an excerpt from a report by the journalist, Katsuichi Honda, who covered this case:³

The 'domestic violence' of Boy "X" definitely seemed to be of extreme intensity. A relatively well-mannered student at school, X would begin crying loudly as soon as he returned home. Explained X, "I cried because I had finally gotten home with great difficulty after restraining the desire to kill someone outside." The very moment he finished crying, he would begin acting violently — throwing anything he could get his hands on, beating and kicking his family, using a wash-bowl to throw water over the head of a family member until that person was completely drenched, removing the blankets from family members while they were sleeping and throwing their blankets outside, or sprinkling water all over the bedroom so they could not sleep. Even if they escaped outside, he would give chase and throw water on them. The sounds of destruction and screams would reach the homes of the neighbors virtually everyday, and objects that had been set afire and thrown outside were also seen. This carried on for several months. A few days before the homicide, the police were called and X was taken to a mental institution for chasing his father with a kitchen knife and injuring him seriously by throwing a plate at his head.

No longer capable of bearing the extreme terror of his son's behavior, the father killed the son and decided also to kill himself. The report continues:

The father with a waistcloth in hand gazed at the sleeping face of his only son under a dim light. X slept facing upward and the father sat kneeling at his pillow, recalling the times when X was peaceful and without problems ... the smiling face of his son after running home from elementary school with a perfect score, declaring, "I was first in the class!" How could that boy have grown up like this? In the midst of such memories, the father was suddenly unable to lay a hand on him. But these memories were soon followed and undone by memories of X's crazed face as he chased his mother and grandmother as well as their desperate faces as they tried to escape. Wrapping the waistcloth around the son's neck, the father 'strangled him in a state of delirium.'

What a horrible tragedy! The cases of 'domestic violence' which come close to but do not end in murder are unexpectedly numerous. As therapists, we receive phone calls in the middle of night from parents who claim that they will be killed by their son, and are required to provide a countermeasure. It is not only sons that behave violently as daughters may also behave in the same way. The following example comes from a report by a woman with vast experience in

domestic violence, Reiko Ebata of the Juvenile Guidance Office in the Metropolitan Police Department:⁴

Saying that she would improve her mother's unsavory cooking, Daughter Y would pour detergent into the pot. Y would tell the mother that the house was dirty because it wasn't being cleaned and pour soy sauce then flour all around. Waking the mother in the middle of the night, Y would force her to clean the house under Y's supervision, striking the mother with the tube of a vacuum cleaner if she rested for even a moment. When Y threw hot oil from a frying pan on the mother and told her to "put on some makeup instead of looking like hell," the mother felt her life was in danger and fled the house to stay at an inn.

Sighing because nobody would believe the unimaginable story of the cute young girl who was a skilled pianist, the mother was also a beautiful woman.

In the U.S., violence within the home is committed by the parent against the child in most cases. One of the features of domestic violence in Japan, however, is that it is committed by the child against the parent. Another salient feature is that the majority of such children are very well-behaved outside the home. As stated in Ms. Ebata's report, as long as one looks at the child, it is "an unimaginable story that nobody can believe." That is, a feature of domestic violence in Japan is that it occurs not in a home where the father has a warped personality nor in an economically-deprived home; it can conceivably occur in an average home.

A very vivid scene within the previously-quoted story of Boy X takes place prior to the son's murder, while the father is recalling his son in "times when X was peaceful and without problems." When the parent and child were leading a life of happiness, who could have predicted that such a family tragedy would occur? The media has recently taken up the issue of suicide by children, causing unrest among many parents. In fact, there has been an increased number of phone calls and direct consultations asking such questions as, "Will my child commit suicide?" or "What can we do to prevent children from committing suicide?" And we therapists must channel much energy toward dispelling the anxieties of such parents. The number of suicides by children has not increased statistically. In the background of the media's focus on this problem lies the fact that we are now in a situation wherein the parents of an average home must harbor some fear of the suicide of their own children, a fear that had been inconceivable up to this time. Whether it be suicide or domestic violence and despite the belief that such tragedy would not occur in one's own home, suicide and domestic violence are now seen by many parents as something which does not happen "only to other people", thus leading to a vague feeling of anxiety.

Let us now briefly consider the reasons why, in recent times, such family tragedies occur and so many homes are menaced by anxiety. The murder of a child by its parent and vice versa are terrifying events. Through the unravelling of myths, which will be discussed later, one sees that myths are filled with such themes. And those themes may be said to inevitably involve incest. The problem of incest is currently reported to be on the rise. Incest can be said to be occurring in modern homes because the dramas that had been acted out by the gods in olden times are now being acted out in the human world. Undoubtedly, there is no one who believes that humans have made progress in this aspect and have thus finally come close to the gods. Therefore, we must

now consider why the dramas of the gods are presently acted out in modern homes.

Depth psychology, which has developed rapidly since the beginning of this century, asserts that the dramas of the gods are acted out within the human unconscious. The complexes defined by depth psychology have adopted the names of mythical characters, such as Oedipus, Diana, and Cain, for that very reason. The existence of parents naturally plays an important role in the growth and character formation of a child. More precisely, the manner in which the child acknowledges his parents as well as the child's father image and mother image hold great significance. For example, a lawyer involved in the preceding homicide of the Kaisei High School student described the mother as being "an intelligent, sincere person" and felt that "there are few people who would try as hard as she did to stay with a problem until its solution."⁵ Despite being regarded as an outstanding person by others, it is certain that the mother was viewed differently by the son. The son had to attack his mother at any risk. The so-called mother image so affected the depths of the child's unconscious that he could not differentiate between the image and his real mother.

Looking closely at the mother image within the human unconscious, the existence of two images is seen: an image of the compassionate mother who accepts and embraces everything and an image of the Kishibo Goddess⁶ as the terrifying mother who steals and devours children. Tragedies such as the one previously mentioned occur when these images are projected onto humans. From days of old, however, humans have externalized such images as godly images and so avoided confronting them in daily life by expressing their feelings of fear or respect toward the godly images through religious rituals. Because the tremendous superhuman resources existing within the unconscious were revered as belonging to the gods and were prevented from encroaching upon the everyday world, humans were able to interact with family members on a human level. Although religions have performed this significant role, they restricted the freedom of the daily world of humans through numerous taboos, and the time and energy required by religious rituals hampered daily actions. In the modern era, the world of religion has been reduced and the daily world has become enlarged. Based on the spirit of logical positivism, the natural sciences born out of the West have removed the 'superstitions' which accompany religion. Just as in the saying, "To burn one's house to get rid of the rats," however, such removal has also destroyed the previously described religious "protection" of families. Consequently, the family homicide and incest that had formerly been enacted by gods must now be enacted as human tragedies.

Can this also have arisen as a part of the 'progress' of humanity? All joking aside, humans may actually be approaching the lifestyle of the gods. In other words, an era can be said to have arrived wherein humans have abandoned the many rituals towards the gods who have acted without clearly knowing the significance of their actions and wherein it is necessary or possible for humans to become conscious of the meaning of those rituals. When efforts toward this awareness are neglected and the existence of gods is simply denied, humans must experience a hatred and anger that exceed the human level within the realms of their families. In a manner of speaking, this can also be understood as a counterattack against the gods who the natural sciences have tried to negate.

The issue of becoming conscious of the rituals to the gods poses an extremely difficult situation in modern times, because the increased interactions within and subsequent narrowing of the human world lead to collisions among the different gods. If our discussion is limited to Japan,

things were going well while the Japanese were incorporating only the natural sciences born out of the West, but they are now faced with the great problem of whether they can also incorporate the Western God. Rather than simply externalizing the god image and viewing the problem as a choice between going to a Christian church or Buddhist temple, the problem of modern Japanese becomes that of either questioning the fundamental 'meaning' of the god image as a state of consciousness or questioning the central axis from which it develops. And as is commonly known, the axes of the East and West are distinctly different, so the Japanese are burdened with the problem of deciding what type of axis they, as modern people, should select. In consideration of this problem, the axes of the elder, youth, man, and woman appear before us with highly symbolic meanings. With this awareness of current problems, let us now consider these axes.

2. The Parent-Child Relationship

Within the formation of consciousness that accompanies the birth of humans into this world and their growth, it is natural that the parental relationship plays an large role. It is common knowledge that Sigmund Freud noted this point and believed that the existence of the Oedipus complex influenced the fundamental being of humans. Freud was strongly attracted by the hero of this Greek tragedy due to the fierce struggle between the father and son. Freud asserted to his surrounding culture that, although the son at the conscious level obeys the father and grows up identifying with the father, he unconsciously holds an intense feeling of rivalry towards him. Later, Freud also considered the psychology of women and referred to the Electra complex among others, but it is worth noting that Freud first directed his eyes on the father-son axis. In any case, Freud adopted the term 'Oedipus complex' to assert the deeply-rooted existence of a complex which consists of the conscious formation of the ego by man that is modeled after a parent of the same gender, and the unconscious anxiety of being punished for both the love toward the parent of the opposite gender and the rivalry toward the parent of the same gender.

It is an extremely interesting fact that Heisaku Kozawa, a Japanese who studied under Freud and was a pioneer of psychoanalysis in Japan, advanced an objection to these ideas of Freud. Kozawa wrote a paper entitled "The Two Types of Guilt Consciousness"⁷ in 1931, claiming that not only the Oedipus complex but also his so-called Ajatasatru complex was important to the understanding of humans. Kozawa translated his paper into German and sent it to Freud, but it was virtually ignored by Freud and other psychoanalysts. A very recent movement, however, has taken up Kozawa's Ajatasatru complex as an important concept in discussing the features of Japanese culture, and his ideas have begun attracting the attention of the general public. As I feel that this concept is also related to our theme and is important to our consideration of the Japanese mentality, I would like to introduce it here along with several additional comments.

The Ajatasatru complex was named after the legend of King Ajatasatru which appears in Buddhist scriptures. It is of interest that Kozawa revised the legend of King Ajatasatru for his own use. It is unclear how aware Kozawa was of that fact, but the process of reconstruction is defined today by his disciple, Keigo Okonogi.⁸ Although Kozawa's reconstruction process itself should also be an object of consideration, I would first like to introduce what should be entitled as "The Kozawa Version of the Tale of King Ajatasatru." According to the Translator's Afterword written by Kozawa in *The Selected Works of Freud: Volume 3, Introduction to Psychoanalysis* — Part II (published by Nihon Kyobunsha), the story is as follows:

The aged wife of King Bimbisara of Rajagrha, Queen Vedehi, is childless and also losing her beauty, so she worries that the King's love for her will fade. Upon consulting a seer, the Queen learns that a hermit on a mountain behind Rajagrha would die in three years and be reborn in the Queen's womb so that she would bear a splendid prince. Unable to wait for three years, the aged Queen slays the hermit. In his dying breath, the hermit predicts, "The child born after my dwelling in your womb will surely kill its father." And thus the Queen gives birth to Ajatasatru. He grows into a splendid young man but is unaccountably melancholic. At such time, the rival of Sakyamuni — Devadatta — reveals Ajatasatru's past to Ajatasatru, and the Prince initially imprisons his father. But the Queen secretly sends in a diadem filled with honey so that the King escapes death. One week later, Ajatasatru is angered upon learning of his mother's action and tries to kill her. Though he is restrained by a Court Minister, Ajatasatru develops an illness called ichorrea which further increases his suffering, but he is saved by Sakyamuni.

The human feeling of guilt — as asserted by Freud in connection with the existence of the Oedipus complex — can be regarded as emerging on the basis of the patricide by the child and the ensuing guilt. In contrast, Kozawa claims that guilt consciousness also arises in the child as a result of being forgiven for its sin, as shown in the Ajatasatru tale. In the words of Kozawa: "An awareness of guilt arises in the child only after the 'homicidal tendency' of the insatiable child is 'dissolved' into the 'self-sacrifice of the parent.' " According to the summary of Keigo Okonogi, Kozawa employed the term 'Ajatasatru complex' in an attempt to clarify a psychological compound consisting of three components:

- 1) Unification with the idealized mother = Presumption and dependence on the mother's kindness
- 2) Betrayal by the mother = Resentment
- 3) The mutual understanding of forgiveness that surpasses resentment

Kozawa did not present these ideas to Freud as a theory on Japanese people. It is thought that he presented them with the desire to assert that theories other than that of Freud should be acknowledged on an international basis and that, in turn, both the Oedipus complex and Ajatasatru complex exist as long as human beings remain human. This assertion of Kozawa points out two fundamentally different attitudes in the religious dimension: 1) an attitude which is tenaciously aware of one's own sin and fears its punishment, and 2) an attitude of guilt because one's own sin has been forgiven. And, in turn, Kozawa also points out the differences in the concept of gods. That is, the god represented by the former attitude strictly punishes sin, but the god represented by the latter attitude forgives all sins. This issue is also related to the difference between Eastern and Western religions as well as between the form of God in Judeo-Christianity and the form of Buddha in Buddhism.

The difference between the attitude of Eastern and Western gods is manifested in the difference between the voice of Buddha responding to the call of Ajatasatru and the voice of God responding to Job. As discussed later, the matricidal scheme of Ajatasatru was a modification implemented by Kozawa. According to the Nirvana Sutra, Ajatasatru kills his father but shudders at the crime he has committed and suffers from a disease called ichorrea. Ajatasatru believes that he will inevitably fall into hell for killing his innocent father and that not even Buddha can

redeem him. But the responding sermon of Buddha was of another dimension beyond the imagination of Ajatasatru: "If Buddha. — who can see across the Three Worlds — receives the religious offerings of the Father King then bestows upon him the karma of ascending to the throne, while knowing all along that a Great King conspires to kill his father for the throne, the blame cannot be said to fall entirely on the Great King who kills the Father King. When the Great King falls into hell, all Buddhas must accompany him. If the Buddhas take the guilt upon themselves, the Great King should not take it upon himself alone. Therefore, if the Great King falls into hell, Buddha must help him." In other words, no matter what crime the Great King may commit, Buddha is responsible and Buddha will save all.

This godly voice contrasts sharply to the voice of God represented in the Book of Job. Job is known as a righteous person and leads a life that is proper in every way. God, however, confers hardships one after another upon Job as a result of a wager with Satan. Job is stripped of his fortune, his home is destroyed, and he himself suffers from a serious illness. The suffering of Job from sore boils corresponds to the suffering of Ajatasatru from ichorrea. When suffering from a skin disease, one must endure the pain of one's own ugliness and filth being externally visible and perceived by others at first glance. The voice of God that suddenly calls an innocent (from Job's perspective) human who is being subjected to nothing but hardships is thus in sharp contrast to the voice of Buddha:

"Gird up your loins like a man;

I will question you, and you shall declare to me."⁹ God offers no consolation for the hardships of Job. Following such harsh words by a display of omnipotence, God then continues to ask:

"Will you even put me in the wrong?

Will you condemn me that you may be justified?

Have you an arm like God,

and can you thunder with a voice like his?"¹⁰

This resounding voice is a voice that delineates the absolute difference between god and man. The Hebrew god presents a prominent figure compared with the voice of Buddha who promises to fall together with a human in fear of falling to hell for sinning. The human opposition of Job — who had been questioning the need for innocent people to suffer — is crushed by the voice of such a repressive god and he experiences a deep repentance.

By becoming aware of a Being that far surpasses one's own conceivable dimension, both Ajatasatru and Job undergo a profound, religious experience, but the Transcendental Being that each experiences is a totally different manifestation. The differences can be attributed to those of a paternal religion and a maternal religion. The father principle in operation here is based on the function of "cutting," and the mother principle has a fundamental and complementary function of "containing." God expresses to Job a severity that fiercely distinguishes between god and human. Buddha expresses to Ajatasatru a containing principle that is so all-encompassing that Buddha would fall together into hell even with a person who has committed the sin of patricide. A paternal god clearly distinguishes between good and evil, light and dark, just as it sharply delineates god and humanity. Salvation is promised to those who abide by the laws determined by a god on the bases of such distinctions, thus binding the contract between god and humans. Buddha does not enter into contracts with humans. Does Buddha then "contain" all and save all? If so, hell should not exist. At the basis of Buddha's salvation lies an indisputable unification

similar to the unification between mother and child. And anyone who has felt this unification as a body experience will be saved.

Buddha is male, but the mother principle operates at the basis of salvation by Buddha. It is thought that due to having perceived this point, Heisaku Kozawa either consciously or unconsciously revised the Ajatasatru tale from a story of patricide to one of matricide. Let us here trace the reconstruction process of the story by Kozawa. As clarified by Kozawa's disciple, Keigo Okonogi, the story of Ajatasatru in the Nirvana Sutra included in the *Kyogyo Shinsho*¹¹ is thought to be the source Kozawa used for his story. The original story includes a scene where the father of Ajatasatru kills the hermit but has no scene where Queen Vedehi kills the hermit. As for the inborn resentment harbored by Ajatasatru toward his parents (pre-birth resentment), it is explained that because a highly-respected seer has predicted that this child will murder his father after being born, the mother Vedehi throws the newborn Ajatasatru off of a high tower but Ajatasatru merely breaks a finger and does not die. When learning of this fact upon growing older, Ajatasatru kills his father and imprisons his mother.

What requires note in Kozawa's revision is that the story of Ajatasatru's father has been shifted to that of his mother. The story of a Queen who, afraid of losing her husband's love and wanting a child, slays a hermit because she is unable to wait for the predicted three years cannot be found in any Buddhist scripture. As this point will be touched upon later, what I would like to point out here is that a story of patricide was changed into that of an unsuccessful matricide attempt. At mentioned earlier, it is thought that Kozawa was influenced by the consideration that it would be more appropriate to feature the mother instead of the father in order to bring out the theme of the mother principle.

3. Patricide and Matricide

When considering the axes of the elder, youth, man, and woman, the change in the plot of the Ajatasatru tale by Heisaku Kozawa from patricide to matricide poses the haunting question of whether such axes should be regarded as real, living individuals or as archetypes within a dimension having symbolic meaning for humans. That is, Ajatasatru's father and Buddha are male, but they fulfill the role of the mother within the symbolic dimension. In order to avoid this confusion and emphasize the importance of the mother, comprehension is better facilitated by changing the theme to matricide as in Kozawa's version. In addition, Okonogi has embellished that version of the Ajatasatru tale by having Ajatasatru who suffers from ichorrea being nursed by his mother: "With her wordless dedication, that mother forgives Ajatasatru, who had tried to kill her, and Ajatasatru who realizes the suffering of his mother, also finally forgives her. Through this tragedy of love and hate, the mother and child renew and restore their mutual unification." The unconscious factors in the revisions or additions to the Ajatasatru tale by Kozawa and Okonogi are undoubtedly strong. This tendency is also found in Freud's Oedipus, in which he tried to employ Oedipus as a means to describe a complex he had discovered instead of trying to interpret the story of Oedipus itself, leading to a forced interpretation for which he also received criticism. When the Ajatasatru tale is also viewed — in accordance with the psychoanalytic logic of a complex always participating in unconscious changes in the memory — as a means to describe the complex discovered by Kozawa rather than an interpretation of the tale itself, it is of interest that the process of modification vividly depicts the complexes of

two Japanese, namely Kozawa and Okonogi. That is, their revisions are an extremely strongly reflection of the strength of the mother principle. In the case of Okonogi, the savior has been changed from Buddha to the mother. Although the superiority of the mother principle is more easily understood in such case, we must bear in mind that the tale itself unfolds around the father-son axis despite the strength of the mother as a principle.

As previously mentioned, the father principle is strong in the West whereas the mother is superior in Japan or the East. Freud's Oedipus complex has meaning when based on this assumption. With respect to this assertion of Freud, it was Jung who pointed out that — in the case of Westerners also — the theme of the mother should be taken up before that of the father. Another important point is that whereas Freud attempted to understand the parent-child relationship as literally a relationship between parent and child, Jung placed significance on the father archetype and mother archetype that exist behind the human parents. From this standpoint, as a child grows older, it becomes necessary to consider not only the child's relationship with its actual mother and father (although they are closely associated to the archetypes), but also its relationship with the father archetype and mother archetype internalized within the child itself. According to Jung's thinking on the development of children, it becomes necessary to consider not only the father-son axis, but also the mother-son axis as well as both axes within the archetypal dimension.

In accordance with such ideas of Jung, Erich Neumann, who was Jung's distinguished pupil, examined the process of the human ego becoming equivalent to the establishment of consciousness, and wrote *The Origins and History of Consciousness*.¹² In this book, he pointed out that the "ego consciousness" status of modern Europeans was "unique," brilliantly grasping and describing the connection of that status with the father and mother archetypes. The most important point in his theory is that the ego of Westerners is symbolically represented by the male image. That is, the ego of modern Europeans, whether male, female, young or old, is symbolized by the male image. This type of consciousness naturally has strong bearing on our theme of the axes of the elder, youth, man and woman. The following paragraphs very briefly summarize Neumann's theory for the purpose of this paper.

According to Neumann, the human conscious and unconscious initially existed in a so-called inseparable chaotic state, represented by the uroboros symbol which existed in olden times. As the uroboros symbol is a snake that swallows its own tail and forms an undifferentiated circle, fertilizing itself as well as giving birth to itself, it is an apt symbol of the essential unconscious. When the ego germinates within this uroboric undifferentiation, the world takes on the form of the Great Mother which personifies what has been previously described as the mother principle. For the ego as germ, the world appears at times as a mother that nourishes and cultivates the ego and at times as a terrifying mother that reverts to an uroboric state and consumes the weak ego. An ego raised within such a Great Mother experiences separation in the following stages between father and mother, heaven and earth, light and darkness, day and night, and so on. The 'cutting' action of the father principle operates here to distinguish the conscious from the unconscious and, at the same time, the ego learns such distinctions as good-evil and man-woman.

According to Neumann, the developmental process of ego consciousness in modern Europe enters an epochal stage at this point, represented by the so-called hero myth. The conscious separated from the unconscious achieves its independence which is regarded as the manifestation of personification. The basic structural themes of the hero myth consist of the birth of the hero,

the conquest of the dragon, and the acquisition of a treasure (woman). Various extraordinary events are narrated in relation to the hero's birth. One hero is born from an interaction between a human parent and divine parent while another appears as an abandoned child or orphan with no knowledge of its parents. Although the boy appearing in such ways grows older and conquers the dragon, it is commonly known that Freud and his successors interpreted this conquest by reducing it to the Oedipus complex — the theme of patricide by the son.

In contrast, Jung opposed the reduction of such myths into the blood relationship between an individual father and son and attempted to understand the dragon as a mother image on the archetypal level. This matricide is consequently a struggle with the Great Mother and signifies that the ego stands against the power of the unconscious to achieve independence. In this way, the independent male ego is next united with the woman gained as a result of conquering the dragon, thereby restoring the relationship with woman which had been severed and concluding the deeds of the hero. Western culture places great value on the union of man and woman as having a highly symbolic meaning, but it must be remembered that the precedent to this union is the cutting of the relationship with woman by the act of matricide.

According to Neumann, matricide is a prerequisite for the independence of the ego, but patricide is not always necessary. The father is a personification of the sociocultural model and people generally live as a member of society by identifying with that model to some degree. Since patricide is a confrontation with such traditional values, however, it is only committed by a small number of creative people.

This standpoint permits the story of Oedipus to be interpreted as follows: The first deed of Oedipus that requires attention is the conquest of the Sphinx. The Sphinx, killing all who cannot answer the riddle it put to them, represents the Great Mother image. It is thought that Oedipus first accomplishes an archetypal matricide by slaying the Sphinx. Oedipus next achieves the union with woman, but that woman is his mother. Interpreted symbolically, this incest signifies that Oedipus clearly rejects the negative aspect of the Great Mother represented by the Sphinx, then looks to reunion with the unconscious as the source of creativity. That is, incest is desirable on the symbolic level and, when also followed by patricide, Oedipus is a being that deserves to be called a typical hero. Unfortunately, Oedipus has accomplished these actions in spite of himself (unconsciously). He thus does not become a true hero and has no recourse but to blind himself. In other words, Oedipus personally abandons the acquisition of a higher consciousness.

Through the Western process of ego formation flows the blood of matricide (and sometimes patricide), and the ensuing marriage of man and woman comes to hold great significance. Although a detailed explanation is not possible within the range of this paper, a study of Japanese folktales reveals that the occurrence of the marriage motif is extremely infrequent in comparison with, for example, Grimm's fairy tales. This is thought to signify that marriage holds less symbolic meaning in Japan because the incidence of matricide on the archetypal level is fewer in Japan than in the West.

Looking back to the situation of the modern Japanese household, the meaning of the high incidence of disorder and tragedy described in section 1 can now be more easily understood. The increasing closeness of contact with Western culture is perhaps also being accompanied by the occurrence of matricide in the depths of the Japanese culture. And it is thought that the children affected by that tendency, unable to express matricide in the symbolic dimension, are attempting to commit matricide against their own mothers.

In a comparison of Oedipus and Ajatasatru, two very impressive facts are that Kozawa's version of the Ajatasatru tale has no event corresponding to the conquest of the Sphinx by Oedipus and that Ajatasatru's attempt at matricide was unsuccessful. As previously mentioned, a feature of the Japanese culture is that it has not accomplished matricide. After successfully killing the Sphinx, Oedipus marries his mother; that is, the existence of an erotic affection towards the mother forms a large element. There is no erotic sentiment between Ajatasatru and Vedehi. Eros, which unites the man-woman axis, does not hold great significance within the symbolic dimension of the Ajatasatru tale.

4. Man and Woman

Marriage uniting man and woman has a highly symbolic meaning in the Western world of alchemy. As generally known, Jung asserted that the alchemy of the medieval West was not performed for the purpose of obtaining gold from base metals — though that was also probably done as well — but rather for the principal aim of projecting the psychic experiences of humankind onto the process of chemical transformations. In the words of the alchemists: "The gold that we seek is not within ordinary gold." In modern terminology, it can be said that what the alchemists sought was the True Self existing in the depths of the soul. Although I next intend to compare the process of seeking the True Self as expressed by alchemists and the "Ten Oxherding Pictures" of the Zen tradition, the important point here is that the essence of the True Self has been eternally difficult to grasp. What emerges when one tries to somehow become conscious of the True Self is greatly affected by one's mode of consciousness. The essence of the True Self may be identical throughout the world. As we have already seen, however, the mode of consciousness differs in the East and West. It is therefore natural that what emerges takes on a different representation.

As Jung wrote about the process of human individuation or the process of self-realization, he attached great importance to the writings on alchemy. Among those works, he employs "Rosarium Philosophorum" (published in 1550) as the basis for a study into the symbolic meaning of the union between man and woman within the process of self-realization. What I would like you to note here is that this symbolic "marriage" is the "mystic marriage" referred to by the alchemists. This marriage is strictly a celestial, spiritual union that is to be clearly distinguished from an earthly, physical marriage.

As discussed earlier, the consciousness of Europeans is established upon accomplishing matricide. The denial of the mother is associated with the denial of flesh and blood. The superiority of the male principle brings about the superiority of the spiritual over the physical, and the sensual pleasures are considered sinful from the stern Christian standpoint. The Japanese, who superficially adopted sexual taboos after the beginning of the Meiji Era (circa 1868), no doubt found it impossible to sympathize with this sharply-delineated negation of sex. Acting to restore wholeness, alchemy compensated from the "back" for the "surface" principle established in this manner. Easterners who view the following alchemical pictures without an awareness of the powerful male principle that exists at their surface may be entirely mistaken in their interpretation. For example, because Tantric images of sexual union came into being by an initial affirmation of merging and becoming one with the mother principle, the interpretations of Tantric images and alchemical images would be totally different despite the presence of apparent

similarities.

Bearing the preceding premises in mind, let us now look at the following pictures from "Rosarium Philosophorum," which are discussed by Jung within "The Psychology of the Transference".¹³ Transference essentially refers to the psychic process that occurs between a therapist and patient. I would like to add here, however, that the process indicated by these pictures refers rather to what emerges deep within the respective psyches of the therapist and patient (which, in the deep sense, can also be said to emerge within their relationship). In other words, these pictures depict a mystic marriage which differs from an earthly one.

As the alchemical pictures should not require any explanation here, I would like to simply include them for the readers' reference.

(Illustrations)



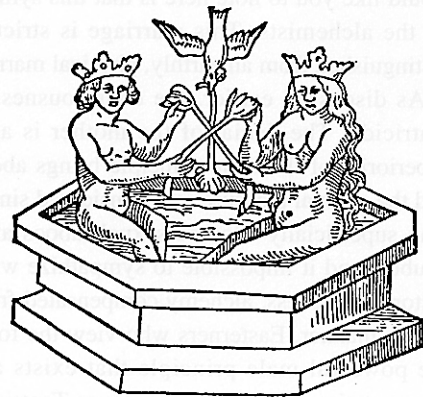
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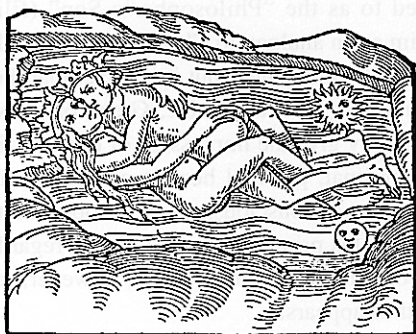
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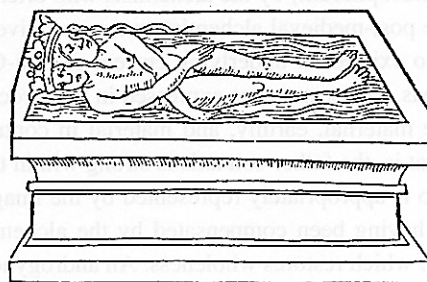
3. The Naked Truth



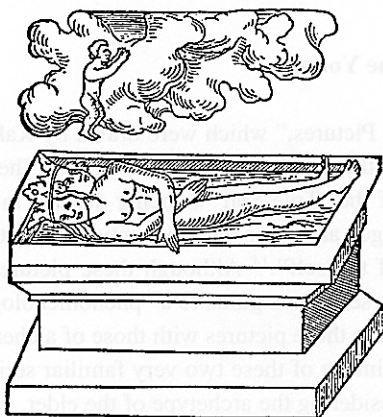
4. Immersion in the Bath



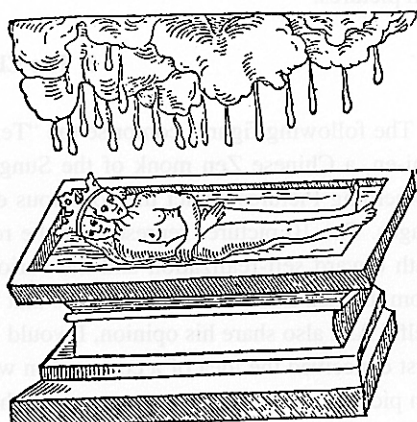
5. The Conjunction



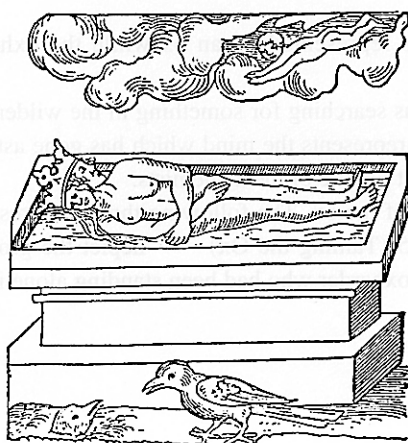
6. Death



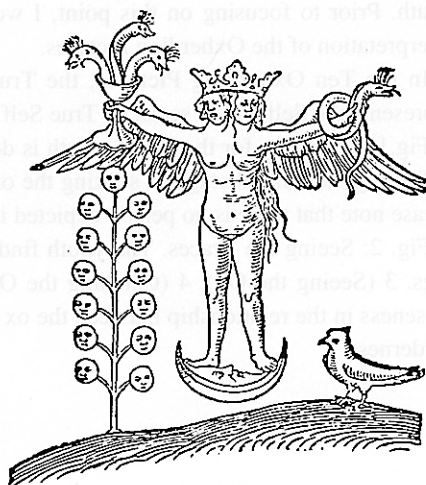
7. The Ascent of the Soul



8. Purification



9. The Return of the Soul



10. The New Birth

The hermaphrodite depicted in Fig. 10 is referred to as the "Philosopher's Son" (*filius philosophorum*) by the alchemists who often viewed him as an analogy to Christ. It is certain that the post-medieval alchemists were receptive to the ideas of Christianity, but it is a fact that there also existed an underlying current of non-Christian thinking, such as Arabic, Greek or gnostic ideas. The secret rites expressed in this process consequently give the impression of emphasizing the maternal, earthly, and material in contrast to the spiritual, paternal heaven of Christianity. That is, the father-son axis is strong within the establishment of consciousness in Europe, and the ego is appropriately represented by the image of a male in his prime. The image can be regarded as having been compensated by the alchemists in accordance with this premise, however, into one which restores wholeness. An androgynous image thus appears.

To illustrate the Eastern process toward the True Self in comparison with this alchemical process, I will now proceed to a discussion of the "The Oxherding Pictures," consisting also of ten pictures.

5. The Elderly and the Young

The following figures comprise the "Ten Oxherding Pictures," which were drawn by Kaku-an Shi-en, a Chinese Zen monk of the Sung dynasty. In the words of Shizuteru Ueda: "The Ten Oxherding Pictures depict the conscious emergence of the 'True Self' as being divided into 10 stages. The 10 pictures representing the respective stages and their interconnection indicate the path toward self-realization and the various phases of the self".¹⁴ Although these pictures are from the Zen tradition, Ueda believes that they can also serve as a guide to a "phenomenology of Self." As I also share his opinion, I would like to compare these pictures with those of alchemy. I first conceived the idea of a comparison when the last image of these two very familiar series of ten pictures immediately came to mind while I was considering the archetype of the elder, youth, man, and woman. This is because the last alchemical picture depicts the co-existence of man and woman whereas that of the Ten Oxherding Pictures depicts the co-existence of the elder and the youth. Prior to focusing on this point, I would like to present a simple introduction of Ueda's interpretation of the Oxherding Pictures.

In the Ten Oxherding Pictures, the True Self is represented by an ox while the oxherder represents the Self which seeks its True Self.

Fig.1: Searching for the Ox. A youth is depicted as searching for something in the wilderness, indicating "the initial stage of seeking the ox which represents the mind which has gone astray." Please note that there is no person depicted in the first picture of the alchemists.

Fig. 2: Seeing the Traces. The youth finds traces of the ox. The following three pictures — Figs. 3 (Seeing the Ox), 4 (Catching the Ox), and 5 (Taming the Ox) — depict the growing closeness in the relationship between the ox and the oxherder who had been standing alone in the wilderness.

(Illustrations)



Fig. 1. Seeking the Ox



Fig. 2. Seeing the Traces



Fig. 3. Seeing the Ox



Fig. 4. Catching the Ox



Fig. 5. Taming the Ox



Fig. 6. Coming Home on the Ox's Back

Fig. 6: Coming Home on the Ox's Back. In this picture, the oxherder is no longer holding the ox's reins. He returns home while seated on the ox's back and playing a flute. According to Ueda: "The oxherder and the ox have become one, the struggle of dissociation within the relation of the Self to the Self has ceased, and the being of the Self gradually envelops itself in poetry." The eyes of the oxherder, formerly focused on the ox, gaze into the distant sky.

Fig. 7: The Ox Forgotten, Leaving the Man Alone. In this stage, the youth has ridden home on the ox and returns to the realization that the Self is truly the Self. Here, the image of the ox, which is gone and forgotten, gives a very Eastern impression. Since the youth has become totally one with the ox, the ox become so completely merged into the Self that the oxherder can no longer see it objectively as the ox. Figs. 1 to 6 flow in the direction of the seeking Self becoming one with the sought True Self. In Fig. 7, however, the True Self becomes an actual person through unification. Up to this point, the ox has been said to represent the True Self as an expedient, but it is in Fig. 7 where the True Self is first depicted as an undivided body. One also transcends this stage of unification, however, and the next stage unfolds.

Fig. 8: The Ox and Man Both Gone Out of Sight. It was surprising that the ox had disappeared in the previous picture, but here even the man is gone. The entire process from Figs. 1 to 7 is absolutely negated here, the stage of absolute emptiness from which all things have gone. The leap from Fig. 7 to 8 is a decisive one without continuity. Ueda describes it thus: "The transition from No. 7 to No. 8 is retrograding (entwerden) rather than developing (werden)." This stage implies neither the negation of Self nor transformation of the Self into emptiness. It is absolute emptiness which is undoubtedly regarded as the ultimate stage. Nonetheless, a movement towards Figs. 9 and 10 arises from this absolute emptiness as its origin.

Fig. 9: Returning to the Origin, Back to the Source. This picture depicts the flow of a river and a flowering tree on its bank. It represents neither the human internal state nor the so-called landscape of the mind. The shift between Fig. 8 and 9 is referred to as "the rebirth after death" and is the great transition from absolute emptiness to direct affirmation. It is the state "where the dualistic dissociation of every possible meaning and configuration in all domains — man-and-man, man-and-nature, and man-and-the-Ultimate — has retrograded to a pre-splitting emptiness without subject or object, and is now reborn after passing through that pre-splitting stage. It must thus be said to non-objectively embody" the "Self which is Not-Self."



Fig. 7. The Ox Forgotten, Leaving the Man Alone

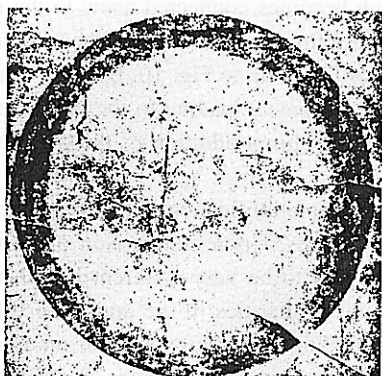


Fig. 8. The Ox and Man Both Gone Out of Sight



Fig. 9. Returning to the Origin, Back to the Source

Fig. 10: Entering the City with Bliss-Bestowing Hands. An elderly man and young boy are shown meeting on the worldly road. The bliss-bestowing hands signify entering the city, extending one's hands, and serving all the people of the world. And thus two people are shown meeting on this commonplace road. This picture does not imply, however, that one of these two is the Self which has undergone all the preceding stages and the other is merely a passing stranger. The True Self equals "the two people facing each other," corresponding to the united King and Queen in the alchemical image. The two are one.



Fig. 10. Entering the City with Bliss-Bestowing Hands

According to Ueda, Figs. 8 to 10 no longer depict a gradual progression, but are in a reciprocal relationship that is inseparable in body and action. Figs. 9 and 10 may be said to be variations of the absolute emptiness of Fig. 8. In Fig. 10, the True Self goes out into the city and interacts with another. The elderly man poses to the youth such everyday questions as "Where do you come from?" or "What is your name?" But these mundane questions are, in actuality, the opening of questions toward the True Self, just as the teachings of a great number of Zen dialogues which are in the form of questions and answers. The questioned youth, on his own initiative, then

begins walking the path of seeking the True Self, which becomes connected anew to the initial "Seeking the Ox." Ueda states that, in this way, the description up to this point "has undergone the experience beginning with the "Seeking of the Ox" of Fig. 1 up to Fig. 10. But now the very path of Figs. 1 to 10 has actually come to signify the development leading to the youth and the encounter with the youth in Fig. 10. It does not signify the abrupt addition of the questions of others upon reaching the stage of the last picture."

Although some misunderstanding may arise due to the oversimplification of this interpretation, this concludes the explanation of the Ten Oxherding Pictures. Upon comparison of these ten pictures with those of the alchemists, they certainly appear to be very different but also may share some unexpected similarities. Focusing first on the similarities, if we apply the titles of Figs. 1 to 10 of the alchemists directly to the Ten Oxherding Pictures by way of amusement, these titles somehow give impression of making sense in the examples of Figs. 3 (The Naked Truth), 5 (The Conjunction), 7 (The Ascent of the Soul), 9 (The Return of the Soul), and 10 (The New Birth). Although it is indeed a farfetched association, considering the fact that the titles of a completely different series would fit, they can perhaps be said to coincide to a very high degree. If we fall back on symbolic thinking as well, an impression of association also exists in Figs. 6 (Death) and 8 (Purification). Although Fig. 8 may appear to be a completely different picture, Ueda expresses the transition from Fig. 8 to 9 of the Ten Oxherding Pictures as "passing through the absolute emptiness and becoming purified" (Ueda's footnote). And since the falling of rain from Heaven onto the corpse may be interpreted as a representation of "emptiness," the differences may be fewer than they seem at first glance.

As the differences between the two picture-series will be discussed later, I would like to continue commenting on their similarities. The reason we have the feeling that an underlying current of similarity exists within the alchemical pictures and the Ten Oxherding Pictures, which appear so completely different at first glance, is that they both depict the process of seeking the True Self. From this viewpoint, it is natural that they share so many similarities. If I may express myself in a slightly direct manner, both sets of pictures attempt to depict the same object, the True Self, and the differences in the differences in their expression can be said to arise from the difference in the structure of the consciousness which grasps the True Self. We cannot know the very essence of the True Self, but can only express the extent to which we have grasped it. The common elements we can recognize in both sets of pictures, such as Death and its ensuing process of New Birth as well as the two-into-one existence shown in the final stage (that is, the holism resulting from the co-existence of the incompatible), may be acknowledged as the essential points within the expression of the True Self.

At this point, there may be people who are interested in the issue of which "True Self" is more genuine, that of the alchemists or that of the Ten Oxherding Pictures. As the author, I would rather consider the differences in the modes of consciousness which comprehend and represent the True Self in such forms. From this standpoint, the differences between the alchemical pictures and the Ten Oxherding Pictures do pose a problem. The initial point I would like to make here is that the alchemical pictures depict what emerges in the depths of the mind, but the "ego" which observes what emerges is not shown in the pictures. In contrast, the oxherder of the Ten Oxherding Pictures is "the Self in search of the True Self," or in Western terminology, the ego; that is, the ego is depicted within the Ten Oxherding Pictures.

This is an extremely important point. In the Ten Oxherding Pictures, the concept of the so-

called ego differs from the Western concept of ego in that, rather than being based on an explicit distinction between the observer and the observed, it is both the observer and the observed. This premise is an inevitable prerequisite to achieving the stage of absolute emptiness shown in Fig. 8. Despite the depiction by the Ten Oxherding Pictures of the same process which aims at wholeness and in contrast with the wholeness achieved through matricide by the "ego consciousness" of the West, the unavoidable difference is that Eastern wholeness is achieved by existing within an undifferentiated, maternal state of unification. Of course, it must be mentioned here that the very use of the term "undifferentiated" is a Western concept.

6. Wholeness

The ego consciousness of human beings needs to have a corresponding system and must be one coherent being. It tends to eliminate anything that is incoherent with its system and integration for their preservation. A mysterious point about the human ego, however, is that it has two tendencies: one tendency attempts to eliminate all things foreign by self-preservation to maintain its coherency, whereas the other tendency instead attempts to incorporate things foreign in order to expand and re-integrate the ego even at the expense of risking collapse. Rather than being regarded as the action of the ego, the fundamental motive of the action of the former tendency should be placed within the human unconscious. Actions of the mind, such as those of the former tendency, can be said to be actions which aim toward the wholeness of the mind.

There should actually exist numerous modes of human ego consciousness. The superiority of the ego established in modern Europe, however, has taken a form proven to the entire world by the miraculous development of the natural sciences. The United States, which is regarded as having developed the natural sciences to their very limits, once seemed as if it were the "center of the world." Upon entering the 1970's, such centrism became strongly suspect and Western ideas of centrism should be considered as having weakened considerably in the present day.

The ego consciousness of the West is represented by a male hero who has committed matricide. It can also be referred to as the consciousness of a man in his prime. As previously discussed, after committing matricide, the solitary hero next seeks union with woman with the intention of restoring his relationship with the world.

Many types of human consciousness are thought to exist. In contrast to the European type, there also undoubtedly are many other types such as those which could be entitled, for example, the consciousness of the elder, the female consciousness, and the consciousness of youth. From the standpoint of "potential," all humans are capable of selecting the consciousness of the elder, youth, man or woman. It is, of course, possible for a female to establish the male consciousness, and it can perhaps be said that this very option is being selected in the West to a certain degree. In such case, the "female consciousness" remains undeveloped. The constant dilemma exists of selecting one and losing the others.

When the fluctuations of a culture or society become minimal and that culture or society becomes stabilized, the members of that group will select a common type of consciousness, resulting in a situation wherein the selected type is regarded as absolute while the existence of other types is mistrusted. Consequently, the minds of humans who hope for such stability create and defend the ethics and customs that preserve the selected system of consciousness. That system of consciousness may at times be compelled to undergo reformation due to the power of a

genius born within the group, influences external to the group, and so on. The disorder of the present day has become intensified because cultures are presently in far closer contact with other cultures due to the rapid development of transportation facilities and also because the centrism of the West has weakened. People are feeling confused about which system of consciousness they should select. And simultaneously, the customs and ethics that had been considered absolute up to now are rapidly coming to seem relative. It is thought that the ethics and customs that produce the barrier protecting the elder-youth axis and the man-woman axis will collapse so that possibilities will be expanded in one stroke. Whether this is seen as the expansion of possibilities or the disintegration of morals will probably vary with each individual.

Returning at this point to Japan, one must first remember that its problems cannot be discussed as clearly as in the case of the West. Although the Western ego has been represented by the hero image of a man in his prime, it is questionable whether the consciousness of the Japanese can be most appropriately represented by the single image of the elder, youth, man or woman. Moreover, it may be impossible to answer this question in a definitive manner, because one of the features of the consciousness of the Japanese is the denial of such clarification. The only point that can be clearly stated is that the mother holds a superior position within the Japanese consciousness. If the mother is viewed as someone who clouds the distinction between all things and contains the whole, she also contains the elderly, the young, man and woman; thus, the presentation of one of those archetypes as representative poses difficulties. It is impossible to employ the linear diagram of European wholeness which consists of ego establishment —> the compensating being —> the integration of the established ego and the compensating being. As shown in Fig. 8 of the Ten Oxherding Pictures, the Eastern concept of wholeness contains all and is a state of absolute emptiness.

As a result of contact with the structure of the Western consciousness, the structure of the Japanese consciousness is also thought to have fallen into a state of serious crisis. Employing the terminology unfolding process of the Ten Oxherding Pictures (without being an interpretation of them) and regardless of which image represents (or does not represent) the Japanese ego, let us imagine the figure of a youth in a state prior to the establishment of its ego. At such time, the figure of this youth will differ decisively depending on whether it is viewed from the father-son axis or the elder-youth axis. In the case of the father-son axis, the ego formation conforms to the Western type and matricide unfolds upon that axis. There is no matricide in the elderly-young axis and the mother continuously and absolutely exists in the background of the "natural development" of the youth growing older. This type of axis is very likely to be an Eastern axis. It has been mentioned that the ego consciousness of the Japanese is difficult to represent using one image; when viewed from the Eastern perception of the mother, however, the Japanese ego consciousness may be acceptably referred to as the consciousness of the elderly. Although it can also consist of an elderly figure that has transcended the distinction of gender, it is perhaps appropriately represented by an old man based on the premise of the invisible but absolute existence of the mother. The elderly are unrelated to progressive development. There is meaning in their existing simply as they are. The consciousness of the elderly cannot grasp things as "clearly" as the consciousness of youth and it is less powerful. It is also unrelated to progress. The only factor of superiority in the consciousness of the elderly is that it also gives full consideration to death, an inevitable stage of human life. Within a wholeness, it gives coherency to such contradictory elements as life and death or loss and gain. And there, as a result of the

ambiguous boundaries, even the ego is merged with all other things into the wholeness.

The old man and the youth in the last of the Ten Oxherding Pictures are of great interest when viewed from this perspective. Just as the Western image sought restoration of wholeness through the co-existence of man and woman, the last of the Ten Oxherding Pictures perhaps seeks the restoration of wholeness through compensating the consciousness of the elderly by the co-existence of the elder and the youth. If the youth within the Ten Oxherding Pictures were to wish to match up to the Western-style hero, however, could he boldly return to the path of "Seeking the Ox" in Fig. 1 and find satisfaction in the uroboric state of the circle? Hoping for linear "progress" rather than circular containment, he would probably wish to project outside the circle of the Ten Oxherding Pictures. If that be the case, is such outward projection really possible? It is thought that, no matter how hard young Japanese may try, at the present time, they can only leap around on the palm of the Great Mother.

Let us now take another look at the Ajatasatru tale. As mentioned earlier, this tale is originally one of patricide while Buddha, the savior of Ajatasatru, is male. The hermit slain by the father, King Bimbisara, is also male. The antagonistic relationship between the hermit and Bimbisara as well as between Bimbisara and Ajatasatru (actually the reincarnation of the hermit) are reminiscent of the old man and the youth in the last of the Ten Oxherding Pictures, and the circular structure wherein Ajatasatru the youth is actually a reincarnation of the hermit (the elder) also deserves attention. These dramas differ from those of the West and are resolved by salvation by Buddha, a Being of a higher dimension. The principle of salvation, however, is based on the mother principle. That is, the dramas of men are unfolding on the premise of the invisible existence of the mother. It can be stated that a fact remaining unchanged even for modern Japan is that it is man who is actively engaged on the surface while it is the mother who operates in the background.

Hereupon, let us consider the "Japanese-style revision" of the Ajatasatru tale that was implemented by Heisaku Kozawa. As previously mentioned, the Ajatasatru tale was consciously or unconsciously revised into a story that emphasized the mother-son relationship in order to actualize the mother principle which operates in the background. I would like to point out here that, according to Kozawa's version, however, it is Vedehi and not Bimbisara who murders the hermit. It is questionable how aware Kozawa had been of this change. The only causes given for Vedehi's murder of the hermit are her awareness of her fading beauty and her desire for a child out of the fear of losing her husband's affections. Her action is extremely egocentric and, in that sense, it is the ego germ based on the male principle. Buddha is a man who personifies a very high-level mother principle, whereas Vedehi is a woman who represents the personification of an extremely primitive male principle. Although her deed is ultimately enveloped within the palm of the infinite Buddha, her action cannot be viewed as an attempt to establish a Western ego within an Eastern world where the mother reigns superior. In Japan today, it might be that men are feeling vexation at the mother's strength and women are powerfully asserting (in primitive form) the father principle.

In any case, since the female image that accomplishes the murder of the hermit offers a figure wherein the father principle and mother principle co-exist, that image might be the most suitable symbol of the Japanese ego. Their mode of co-existence is strange, however, and requires still further refinement. Within the unconscious of Heisaku Kozawa, the pioneer who struggled to explain the depth psychology of the Japanese people, the most appropriate image can be thought

to have emerged. The female image who kills the hermit then raises him as her own son asserts a strong ego upon the axis of resentment and gratitude. Within the consideration of the present and future modes of the Japanese ego, a major task will be to clearly distinguish a female image such as the Vedei presented by Kozawa.

6. CONCLUSION

Within the human unconscious exist the archetypes of the elder, youth, man and woman. Archetypes capable of co-existing within the unconscious are virtually incapable of co-existing within the conscious. To create an ego consciousness in which all archetypes form a coherent existence, the expedient of the human conscious is to select one of the archetypes as its roots. The features of a certain era or a certain culture can be seen from the perspective of the kind of archetype that group has chosen as the roots of its ego consciousness. The elderly, the young, man, and woman can each be reasonably expected to create an ego consciousness which lies in the background of the respective archetypes. But when an era or culture, influenced by the tide of its times, has an ego consciousness that is somewhat forcibly suited to the consensus of that group, one lives through resigning oneself to being a "*supporting player*." When viewed from the standpoint of the wholeness of the human mind, a one-sided ego is in constant need of some form of compensation in order to confront such wholeness and, in that respect, is in constant need of a "*supporting player*" in some sense.

When a group selects one system of consciousness, that which performs a compensating function comes into being as its underlying current. This is illustrated by such examples as the case of Christianity and alchemy. Also, when a system of consciousness excessively suppresses the compensating action of its contradicting force, the emergence of rapid societal fluctuations may lead to considerable disorder followed by the appearance of compensating actions. The supporting players are constantly aiming at the role of the principal character and a shifting of roles may even occur at times.

The ego established in the modern West is represented by the hero image of a male in his prime who has accomplished matricide. In such a society, the elderly, the young, and females either will strive — even unreasonably — to establish and maintain such an ego consciousness, then engage in activities on the basis of establishing the male consciousness, or will resign themselves to being supporting players with their respective types of consciousness. In terms of "potential," the "male consciousness" can be established by anyone, but the young male has an undeniable "advantage."

Due to the explosive progress of natural sciences during the latter half of this century, the potential of humanity has been expanded at one stroke. Much that had been heretofore considered impossible is now possible. In relation with this point, the rapidly increasing closeness of contact with other cultures has permitted humans to discover that many other possibilities are available besides the type of ego consciousness that they themselves have selected. As a result, a great confusion has arisen in the situation today due to this pursuit of possibilities. First of all, those people who are attached to the strength of the modern Western ego believe that anyone regardless of age or gender can have the consciousness of the male in his prime, and have begun to strive in that direction. The most prominent illustration of this is the woman's liberation movement in the West, which asserts that man and woman should live as

equals. The efforts of young people of the East in hopes of establishing this type of Western ego can also be placed in this category. The fact has already been pointed out that young Japanese who are being "unconsciously" affected by this type of male consciousness are simply externalizing the work that should be accomplished internally by acting violently towards their mothers. The model based on the image of the male in his prime will no doubt continue to hold its power throughout the world.

The next point which should be discussed is what is best described as the action which seeks wholeness. This action is expressing itself in the form of people who have difficulty in assuming a fixed societal role because of the numerous possibilities that have unfolded before them from an early age. In other words, when the system of human consciousness is fixed, a child begins building it from an early age and grows up into an adult, then attempts to assume the role demanded by society. At present, however, the boundaries of the male and female roles, etc. have become ambiguous, and so has the selection of the type of ego one must establish in order to "grow up." While pursuing a variety of possibilities, children find it difficult to advance on a fixed path, thus remaining always immature. When the action which seeks wholeness is not clearly aware, it is only expressed as deeds which destroy the various boundaries that have been determined by society, leading to the immaturity — and, occasionally, even destruction — of the ego. And this leads to a world dominated by the pathology of "puer eternus" or puerilism.

The expansion and pursuit of possibilities, becoming inevitably connected to the Western ego, tries to advance only in the direction of progressive development and expansion. If one hopes for true potential, however, it is perhaps the consciousness of the elder, the woman or the youth that actually should be more sought after. An old person becoming younger or a woman becoming masculine are not the sole representations of the search for potential. From the eyes of Westerners, Japanese are believed to have a greater comprehension of the consciousness of the elderly and of woman. In my opinion, the very tasks conferred upon modern Japanese people today seem to consist of a clarification and well-defined evaluation of the significance of this belief, and the planning for confrontation and interaction with the Western ego on the basis of such evaluation.¹⁵

NOTES:

- (1) In Jungian terms, these four archetypes are referred to the senex, puer, male, and female archetypes.
- (2) The term "domestic violence" is a literal translation of the Japanese equivalent and was first used by the Japanese media in 1980 regarding a particularly brutal murder by a teenage son from an apparently peaceful and average Japanese family. This incident attracted wide attention among the Japanese public and the term entered popular usage from that time. According to statistics released by the Juvenile Guidance Office of the Metropolitan Police Department, 62.0% of the 1,099 reported incidents of domestic violence committed in 1982 involved violence against the mother.
- (3) "Kodomotachi no fukushu [The Children's Revenge]," ed. K.Honda (Asahi Shimbun sha, 1979).
- (4) Reiko Ebata, "Kateinai Boryoku ni Tsuite [Regarding Domestic Violence]." Included in the work listed in Note 2.
- (5) Ibid, see Note 2.
- (6) Heisaku Kozawa, "Zaiaku Ishiki no Nishu [The Two Types of Guilt Consciousness]," *Seishin Bunseki: Freud Igo* [Post — Freudian Psychoanalysis], ed. K. Okonogi, (Gendai Esprit No.148, 1979).

- (7) The Kishibo Goddess (Hariti in Sanskrit) was the daughter of Yaksha of Rajagruha. She gave birth to 1,000 children but kidnapped and devoured the children of others. As punishment, the Buddha hid her youngest and most beloved child. As she is believed to answer prayers for fertility, safe childbirth, childcare, and so on, she is revered in certain Japanese shrines up to the present day.
- (8) Keigo Okonogi, "Kozawa - ban Ajase Monogatari no Shuten to Sono Saikosei Katei [The Source of the Kozawa Version of the Tale of Ajase and Its Reconstruction Process]." Included in the work listed in Note 4.
- (9) Job 38: 3 and 40: 7.
- (10) Job 40: 8 -9.
- (11) Kyogyo Shinsho is a Japanese text written by Shinran circa 1247 which expounds the basic doctrines of Pure Land Buddhism.
- (12) Erich Neumann, *Urupugsgeschichte des Bewusstseins*, (Rascher - Verlag, 1949).
- (13) C.G Jung, "Die Psychologie der Übertragung," in *Praxis der Psychotherapie*, C. G. Jung Gesammelte Werke 16, (Walter - Verlag, 1976).
- (14) Shizuteru Ueda, "Jiko no Genshogaku: Jyugyuzu wo Tebiki Toshite [Phenomenology of the Self: Using the Ten Oxherding Pictures as a Guide]," in *Tenbo*, (Chikuma Shobo, Jan. 1977).
- (15) The author's ideas regarding the preceding points are summarized in *Mukashi Banashi to Nihonjin no Kokoro* [Folktales and the Japanese Mind], (Iwanami shoten, 1982). (To be published in English in 1997 by Spring Publication)

—— 老若・男女の軸より見た日本人の意識 ——

河合隼雄

要旨：ヨーロッパ近代において確立された「自我」は科学技術の発展の推進者となり、今世紀の地球をリードする役割を担ってきた。ユング派の分析家エーリッヒ・ノイマンは、近代自我が世界においては非常に特異な存在であると考え、自我の確立過程を象徴的に表現するものとして、男性の英雄が怪物を殺してそれに捕われていた女性と結婚する物語があることを示した。彼はこの怪物を元型としての母のイメージであると考え、象徴的な「母親殺し」の後に行われる、女性との結合、つまり男性と女性との結婚が象徴的に高い意味を明らかにした。

これに対して、強力な男性イメージよりも「老人の知恵」を大切にする世界観もある。東洋は主としてこのような考えによっているが、その老を補償するものとしての少年のイメージも大切になる（ここでは壮年は欠けている）。また、男女の対として考えられる女性ではなく、すべてを包みこむ母のイメージが重要になる。

日本は東洋的な伝統を保持しつつ、欧米の文化の影響を受けて、それによる利点ももつが、混乱も避けられない。そのことは現在の日本人の家族関係の困難さに反映されており、息子の母親に対する暴力事件などにそれが示されている。

そこで、西洋の錬金術の図に見られる男性と女性、禅の牧牛図に見られる、老人と少年のイメージを比較検討し、西洋と東洋の自我の在り方、それに伴う問題点などを論じた。西洋近代の自我は強力であり、その点で他と比類できないが、それは孤立したり、他を強制する面をもっている。その点で、子ども、女性、老人などのイメー

ジによって象徴され自我というものを考え、それら相互の多様な関係を明らかにすることによって、豊かな生き方を見出すことができるのではなかろうか。